

Madrigals

Book XI

Carmina Silvicola



Text: Alfred Noyes

Music: Clive Strutt

Cover illustration: Woodland with bluebells in spring in southern England

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ES Verlag



Composer's Note

My eleventh book of Madrigals comprises ten pieces all set to verses by Alfred Noyes. The title *Carmina Silvicola* means 'woodland songs' and all are on subjects related to woodlands, with the possible exception of the first *The Inn of Apollo* which makes no explicit reference to woodlands but which seems to fit in and belong very well with that concept. That first piece also exemplifies a sub-theme that occurs in my madrigal output, namely that of compositional experimentation. In this case the experiment lies in the fitting of the words to pre-existing instrumental music: in fact canons taken from a textbook entitled *Canonic Studies* by Bernhard Ziehn (20/1/1845 – 8/9/1912), specifically the edition published in 1976 by Kahn & Averill, London, edited by Ronald Stevenson. *The Inn of Apollo* actually consists of two separate settings of the same text, the first being the canonic experiment, the second being a straightforward original setting entitled *Roundelay*.

Madrigals 2 and 10 each bear the sub-title *Dhayana*, meaning 'meditation.' *Alzuna* is a mysterious text, whose character is best exemplified in the one-line refrain that ends both verses, viz. "This is the incantation and the spell." This hint of magic recurs throughout the cycle of pieces. The last madrigal of Book XI — *The May Tree* — is a meditation on a static vision of a tree standing on a hill, and invokes the Greek mythological characters Diana (the goddess of hunting) and Endymion (a shepherd).

A New Madrigal (no. 3) is a lament on the passing of the old forest lore, and it invokes the characters of Shadow-of-a-Leaf (an elfin being, who features again later in this book at no. 6), and Marian, his 'clear' May. The poet appends a note explaining that he uses 'clear' in its ancient sense of 'beautiful.'

The fourth madrigal *After Rain* (Triptych) is a very simple short allusion to the peaceful forest environment, which features also in *A Forest Song* (no. 9), whereas *Rosa Mundi* (no. 8) evokes a classical garden with cypress trees and statuary where lies buried the "Rose of the whole world": it is a lament.

Wizardry (no. 7) is a clever conversational piece which contrasts the power of Nature and Creation with that of magicians and alchemists, while *The Elfin Artist* (no. 5) is a delightful and fanciful description of 'an elvish' painter in 'an elfin forest' when 'Sussex was Eden-new.'

Clive Strutt

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Errata

Page 5: the top system has the end-of-line bar-lines omitted

Page 49: The time signature in the bass clef should be 6/4, not 6/8 as shown.

MADRIGALS: Book XI - "Carmina Silvicola"

By Clive Strutt
(Texts all by Alfred Noyes)

1) "The Inn of Apollo"
PARS PRIMA: "Quincunx"

(Founded on two five-part instrumental double-cansons, sourced from "Canonic Studies" by Bernhard Ziehn, 20/1/1845-8/9/1912, edition publ. 1976 by Kahn & Averill, London, edited by Ronald Stevenson)
(SATBarB)

Andante

Sop. *mf* O, there's

Alto *mf* Have you supped at the Inn of A-pol-lo, the

Ten. O, there's wine

T *mf*

Bar. *mf* Have you supped at the Inn of A-pol-lo, While the last light fades from the

Bass Have you supped at the Inn of A-pol-lo, while the

Bass *mf*

S Sop. wine in that Inn of A--

Alto Inn of A-- pol-----to While light, While

A

T

Ten. in that Inn of A-- pol-----

Bar. West? Has the Lord of the sun, at the world's end,

Bar.

Bass

~~Bar.~~ last light fades from the West? Has the Lord of the sun, at the

S Sop. pol-----to; With mirth in it,

dim.-----mp

Alto light, last light, while light fades from the West, from the

A

T

Ten. -----to; Wine, mel---low and

Bar.

Bar. Poured you his rip-----est and best?

Bass. world's end, Poured

Bass

S sing-ing as loud As the sky---lark sings in a high_____ wind, High_____

A West? Has the Lord of the sun,_____ at the world's end,_____

TEN. deep_____ as the sun-set, With mirth in it,

T

Bar. O,_____ there's wine in that Inn of A--pol-----to;

BASS _____ you his rip-est and best, rip-----est and best? O,_____

B.

S. ov-er a crisp white_____ cloud._____ Have you laughed in that Inn?

ALTO Poured you his best, his_____ best, his rip-est, his rip-----est and best? Was_____

A *mf*

T *cresc.* *mf*

TEN. sing-----ing, sing-ing as loud, as loud as the lark,

Bar. Wine,_____ mel-----low and deep,_____ as the

Bar. *cresc.* *mf*

BASS _____ there's wine in that Inn_____ of A--pol-----to;

B.

S was the whole world

A the whole world, mol-ten in music At

TEN. High over a crisp white

T was the whole world, mol-ten in music At

Bar. sun-set, mel-low and deep as the sun-set, deep as the

BASS Wine, mel-low, mel-low and deep as the sun-set,

B sun-set, mel-low and deep as the sun-set, deep as the

S mol-ten in music At once, by the heat of that

ALTO once, by the heat of that wine? Did the stars, the

A mol-ten in music At once, by the heat of that

T mol-ten in music At once, by the heat of that

TEN. cloud. Have you laughed in that Inn of A--

BAR. sun-set, With mirth in it, sing-ing as loud as the

Bar. mol-ten in music At once, by the heat of that

BASS mel-low, mel-low and deep as the sun-set, mel-low, mel-low and

B mol-ten in music At once, by the heat of that

S wine? Did the stars and the tides and your

A ALTO stars and the tides and your own heart Dance with the hea-ven-ly Nine? For they

T TEN. pol-----lo? Was the whole world

Bar. BAR. sky----lark sings in a high wind, High

BASS deep. Have

B B

S SOP. own heart. Dance with the hea---ven-ly, with the hea-ven-ly Nine? For they

ALTO dance in that Inn of A---pol-----lo. Was their po--et-ry croaked by the

A A


T TEN. mol-----ten in mus----ic At once by the heat of that


BAR. ov-er a cloud, a crisp white cloud.

Bar. Bar.


BASS you laughed in


B B

S  sop. dance, they dance in that Inn of A--pol-----lo.


A  ALTO sa-----ges, Or born in a whis-per of wings? For


TEN. wine? Did the stars, the stars and the tides,

T 


Bar.  BAR. Have you laughed, laughed in that Inn of A--pol-----lo? Was the


BASS that Inn of A--pol-----lo?

B 

S  SOP. Was their po-et--ry


ALTO the mus-ic that mas-----ters the a-----ges, Be

A 

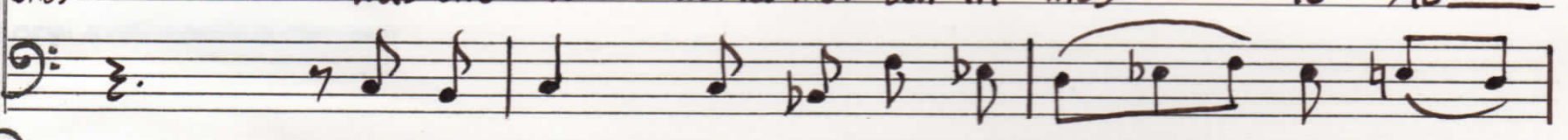
T 

TEN. the stars and the tides and your own heart

BAR. whole world mol-ten in mus-----ic At once, at once, by the

Bar. 

BASS Was the whole world mol-ten in mus-----ic At

B 

S *croaked* by the sa--ges, *psub.* Of born in a whis-per of wings?

A *sure* is the mus-----ic *psub.* that sings, that sings!

T *Dance* with the hea-ven-ly Nine? *dim.* *mp*

Bar. *heat,* by the heat, the heat of that wine? Did the stars, the stars,

BASS. *once, at once,* by the heat, by the heat, the heat of that wine?

B

(Part-bar)

S *mp* For the mus-ic that mas-ters the a-----ges, Be

A *mp* Did the stars and tides your own heart Dance with the heaven-ly, hea-ven-ly

T For they dance in that Inn of A-

BAR. the stars and the tides and your own heart Dance, dance

Bar. *mp*

BASS For they dance in that

B *mp*

S sop. sure, be sure, is the mus-----ic, is the mus-----ic, is the

A ALTO Nine? For they dance, they dance in that
cresc. poco a poco ----- mf

T TEN. --pol---lo. Was their po-et-ry croaked by the

Bar. with the hea-ven-ly Nine? For they dance

BASS Inn of A--pol-lo, that Inn of A--

B. cresc. ----- mf

S sop mus-ic that sings, that sings, that sings! [E]

ALTO Inn, that Inn of A-pol---lo. Was their

A dim. ----- mf

T TEN. sa-----ges, Or born, Or

BAR. in that Inn of A--pol-----lo. Was their po-----et---ry

Bar. mf

BASS --pol-----lo. Was their

B

S *mf* Yes, — yes, — they sing —

A po — — — — — et — ry croaked — — — — — by the

TEN. born in a whis-per of wings? — For the mus — — — — — ic that

T

Bar. croaked — by the sa — — — — — ges, croaked by the sa — — — — — ges, Or —

BAR. croaked — by the sa — — — — — ges, croaked by the sa — — — — — ges, Or —

BASS po — — — — — et — ry — — — — — croaked, — — — — — by the sa — — — — — ges, Or —

B

S F

SOP. — — — — — they sing, — — — — — sing, — — — — —

ALTO sa — — — — — ges, Or born — — — — — in a

A

T

TEN. mas-ters the ag-es, Be sure is the mus-ic that sings! Yes, —

BAR. born, or born in a whis-per of wings, of — wings, of wings? For

Bar.

BASS born — — — — — in a whis — — — — — per, born in a whis-per of wings?

B

SOP. they sing, they sing in that

ALTO. whis--per, born in a whis-per of wings? For the mus-ic that mas-ters the
TEN. they sing

BAR. the mus-ic that mas-----ters the ag-----es, Be

BASS Yes, they sing, they

SOP. Inn, that Inn, in that Inn, that Inn

ALTO ag-----es is the mus-ic that sings! Yes, they sing in that Inn, in that

A. dim. in that Inn, they sing in that Inn of A--

TEN. in that Inn, they sing in that Inn of A--

BAR. sure, is the mus-ic that sings! Yes, they

BASS sing, they sing in that Inn of A--

SOP. of A--pol---lo.

ALTO Inn of A--pol-----lo.

TEN. --pol---lo, — A-pol-----lo.

T (4) 7 7 7

Bar. sing in that Inn of A--pol-----lo.

BASS. --pol-----lo.

B

PARS ALTERA: "Roundelay"

Vivace

S A mp Have you supped at the Inn of A-pol-lo, — While the last light fades from the West? —

T B mp dim.

mf

(Half-bar)

S A cresc. --- mp Has the Lord of the sun, at the world's end, Poured you his rip-est and best?

T B cresc. --- mp

Poco Rall. --- a tempo
(Half-bar) *cresc. --- mf*

S A *f p subito*

O, — there's wine — in that Inn of A-pol-lo; [v.2] Wine, mel-low and deep —

Poco Rall. --- a tempo
cresc. --- mf

T B *f p subito*

— as the sun-set, With mirth in it, sing-ing as — loud As the sky-lark

cresc. --- f

S A *mp f p subito. mp*

sings — in a high — wind, High — ov-er a crisp white — cloud. —

mp f p subito. mp

T B

cresc. --- mf

S A *mp sub.*

Have you laughed, — have you laughed — in that Inn of A-pol-lo? [v.3] Was the

cresc. --- mf

T B *mp sub.*

(Half-bar) *cresc.* *mf*



whole world — molten in mus-ic At once, by the heat of that wine? —

cresc. *mf*



f *p sub.* *mp* *mf* *cresc.*



— Did the stars — and the tides and your own heart Dance — with the

f *p sub.* *mp* *mf* *cresc.*

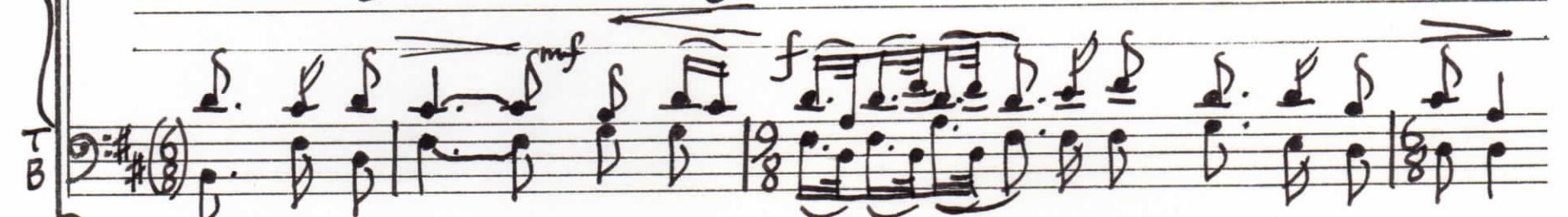


(Half-bar) *mf* *f*



hea-ven-ly Nine? — For they — dance — in that Inn of A-pol-lo.

mf *f*

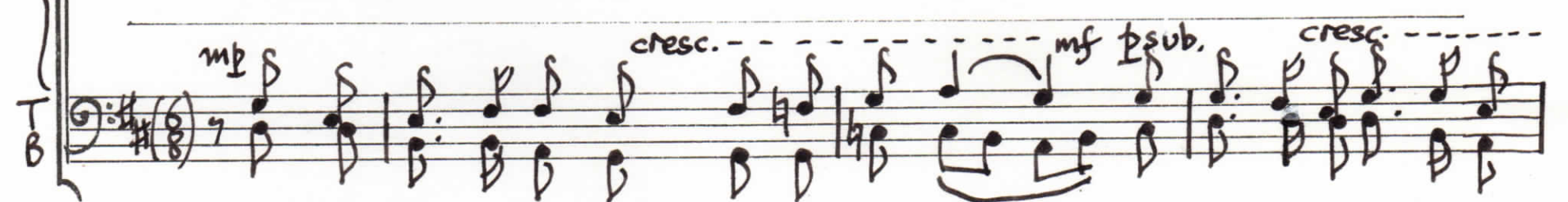


(Half-bar) *mp* *cresc.* *mf p sub.* *cresc.*



(v. 4) Was their po-et-ry croaked by the sa-ges, — Or born in a whis-per of

mp *cresc.* *mf p sub.* *cresc.*



Handwritten musical score for Soprano (S) and Bass (B) parts. The key signature is one sharp (F#). The tempo/mood is marked *Ritenu-to*. Dynamics include *mf* and *Ritenu-to*. The lyrics are: "wings? For the mus-ic that mas-ters the a-ges, Be sure, is the mus-ic that".

Handwritten musical score for Soprano (S) and Bass (B) parts. The key signature is one sharp (F#). The tempo/mood is marked *Ritenu-to*. Dynamics include *mf*, *f*, *dim.*, *mf*, and *mp*. The lyrics are: "sings! Yes, they sing in that Inn of A-pol-lo.".

2) "Alzuna" (DHAYANA I)

Andante meditativo

Handwritten musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The key signature is one sharp (F#). The tempo/mood is marked *Andante meditativo*. Dynamics include *pp* and *cresc.*. The lyrics are: "Be-side that pool a sha-dow-y tree up--- The for-est of Al-zu-na hides a pool. Be--side, be-side that".

S *p* *cresc.* *f* *#* *dim.* *---*
 sop. High on that tree a bough most beau- - - - ti- - - ful *Bends*

ALTO High on that tree *---* A-mong the flowers *---* a

A *mp* *cresc.* *mf* *f*
 High on that tree a bough most beau- - - - ti- - - ful *Bends*

T *p* *mf* *dim.* *---*
 towers. High on that tree a bough most beau- ti-

BASS pool a tree up- - - towers. High on that tree *---*

B *p* *f* *diminuendo* *---*
 pool a tree up- - - towers. High on that tree

S *(Half-bar)* *3* *mp*
 with the fra- - - grant bur- den of its flowers.

ALTO nest *---* is bur- - - ied deep. Warm in that

A *dim.* *---* *mp* *p*
 nest is bur- - - ied deep. Warm in that

T *3* *mp*
 -ful *Bends* with the fra- - - - - grant bur- - - - den of its

BASS a nest is bur- - - ied deep. *---*

B *mp* *dim.*
 a nest is bur- - - ied deep.

Handwritten musical score for a choral ensemble, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is written on five systems of staves, each with a vocal line and a corresponding lyric line. The lyrics are: "Warm in that nest there lies a freckled shell. Packed in that nest, there lies a freckled shell. Packed in that shell, a flowers. Packed in that shell, a bird is fast a--sleep." The score includes various musical notations such as notes, rests, and dynamic markings like "dim." and "diminuendo poco a poco".

System 1:

- Sop.** Warm in that nest there lies a freckled shell. Packed
- Alto** nest, there lies a freckled shell. Packed in that
- Ten.** flowers. Packed in that shell, a
- Bass** Warm in that nest there lies a freckled shell. Packed in that

System 2:

- Sop.** in that shell a bird is fast a--sleep.
- Alto** shell a bird is fast a--sleep.
- Ten.** bird is fast a--sleep.
- Bass** shell a bird is fast a sleep.

Handwritten musical score for a choral ensemble (Soprano, Alto, Tenor, Bass) in 6/8 time. The score is written on ten staves, with lyrics in English. The music features various dynamics (ff, mf, f) and articulations (accents, slurs). The lyrics are:

For, when the north wind blows, the
This is the in-can-ta-tion and the spell.

(Part-bar)
bird will cry,
"Warm in my freckled shell, I lie a-sleep. The freckled shell is

(Half-bar)
in the nest on high. The nest a-mong the flowers is bur-ied deep.

The flowers are on a bough most beau-ti-ful. The bough is on a tree no axe can fell.

Tempo come primo

Soprano (S) and Tenor (T) parts. Dynamics: *pp*, *p*, *cresc.*, *f*, *dim.*, *mp*. Lyrics: "The sky is at its feet in yon-der pool. This is the in-----can-ta-tion and the spell!"

3) "A New Madrigal"

Moderato, misterioso

Soprano (S) and Tenor (T) parts. Dynamics: *p*, *cresc.*, *mp*, *dim.*, *p*, *sf*, *cresc.*, *mf*. Lyrics: "As a-long a dark pine-bough, in slen-der white my-ste-ry- The moon lay to lis-ten, a-bove the thick fern, In a deep dream-ing wood that is old-er than".

S A

his-to-ry I heard a lad sing, and I stilled me to learn; So rare-ly he

T B

S A

til-ted his long-for-got li-ta-ny, — Fall, Ap-ril; fall, Ap-ril, in

T B

S A

dew on our dearth! Bring balm, — and bring pop-py, bring deep —

T B

S A

slee--py dit-ta-ny For Ma-ri-an, our clear May, — so long laid in —

T B

Handwritten musical score for a choral piece, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The score is written on staves with lyrics underneath. The music includes various dynamics (pp, mf, f, dim., cresc., mp) and articulation marks (accents, slurs). The lyrics are:

earth. (v.2) Then I drew back the branches. I saw him that
chant-ed it. I saw his fool's bau-ble. I knew his old grief.
I knew that old green-wood and the Sha-dow that haunt--ed
it, - My fool, - my lost - jes-ter, my Sha-dow-of-a-leaf! And

S A

T B

"Why," I said, "why, all this while, have you left me so

S A

T B

Luck-less in me-lo-dy, lone-ly in mirth?" "Oh, why," he sang, "Why has this

S A

T B

world then be-reft me so Soon of my Ma--ri-an, so long laid in

S A

T B

earth? (v. 5) In the years that are gone," he said, "Love was more for-tu-nate.

CHORAL 5 VERSE SCORE-SYSTEM ©1997 C. STRUTT

S
A

Grief was our min-strel of things that en-dure. — Now, ash-es and

T
B

S
A

dust and this world grow im-por-tu-nate. Time has no

T
B

S
A

sor-row that time can-not cure. — Once, — we could lose, and the —

T
B

S
A

loss was worth che-rish-ing. Now, we may win, but, O — where is the

T
B

S A

mf

p sub.

worth? Me-mo-ry and true love," he whis--pered, "are pe-rish-ing,

T B

mf

p sub.

(Half-bar)

S A

cresc.

mf

f

dim.

p

ppp

With Ma-ri-an, our clear May, so long laid in earth.

T B

cresc.

mf

f

dim.

p

ppp

S A

mf

sub. ff

mf

mp

p

"Ah, no!" I said, "no! Since we grieve for our grief a-gain,

T B

mf

sub. ff

mf

mp

p

S A

mp

cresc.

mf

f

mp

mf

Touch the old strings! Let us try the old stave! And me-mo-ry may

T B

mp

cresc.

mf

f

mp

mf

Handwritten musical score for a choral piece, page 24. The score is written for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The music is in 6/8 time and features various dynamics and phrasing marks.

First System:

- Soprano (S):** *cresc.* - *f* - *fsub.* (with *← d = d. →* marking)
- Alto (A):** *cresc.* - *f* - *fsub.*
- Lyrics:** wake, like my Sha-dow-of-a- Leaf a-gain, Sing-ing of hope,

Second System:

- Soprano (S):** *dim.* - *pp* - *mf* - *cresc.* - *f*
- Alto (A):** *dim.* - *pp* - *mf* - *cresc.* - *f*
- Lyrics:** In the dark, by a grave." So we sang it to-geth-er - that long-for-got

Third System:

- Soprano (S):** *dim.* - *pp* - *mf* - *cresc.* - *f* (with *REFRAIN* marking and *← d = d. →*)
- Alto (A):** *dim.* - *pp* - *mf* - *cresc.* - *f*
- Lyrics:** li-ta-ny: - Fall, Ap-ril; fall, Ap-ril; bring new grief to birth.

Fourth System:

- Soprano (S):** *mf* - *cresc.* - *f*
- Alto (A):** *mf* - *cresc.* - *f*
- Lyrics:** Bring wild herb of grace, and bring - deep heal-ing dit-ta-ny, For

Fifth System:

- Soprano (S):** *mf*
- Alto (A):** *mf*

cresc. --- f *dim. --- p*

S
A
Ma-ri-an, our clear May, — so long laid — in — earth.

cresc. --- f *dim. --- p*

T
B

4) "After Rain" (TRIPTYCH)

Animato e leggero *lunga* *mp* *cresc. --- mf* *f*

S
A
[v.1] List-en! — *lunga* On sweet-en-ing air — The black-bird — grow-ing bold

mf *cresc. --- f* *dim. --- p* *lunga* *mp* *cresc. --- mf* *f*

T
B

ff *dim. --- p* *f* *mp*

S
A
Flings out, where green boughs glist-en, — Three splash-es of wild gold.

ff *dim. --- p* *f* *mp*

T
B

cresc. --- f *mf*

S
A
[v.2] Daugh-ter of Ap-ril, — hear; — And hear, O bare-foot boy! — That ca-rol of wild —

cresc. --- f *mf*

T
B

(Half-bar)

f

mf *f* *pp*

sweet wa-ter Has washed the world with joy. [v.3] Glist-en, O

f *mf* *f* *pp*

cresc. poco a poco *f* *mp sub.*

fra-grant earth As-soiled by heaven a--new, And O, ye

cresc. poco a poco *f* *mp sub.*

mf *f* *lunga* *sfz* *f*

lov-ers, list-en, *lunga* With eyes that glist-en too.

mf *f* *lunga* *sfz* *f*

lunga

5) "The Elfin Artist"

Vivace

In a glade of an el-fin fo--rest—

[v.1] of an el-fin fo-rest— When Sus-sex was Ed-en—

-new, I came on an el-vish paint-er— And watched as his

(Half-bar) pic-ture grew. A hare-bell nod-ded be--side him— He

dipt his brush in its dew. [v.2] And it might be the wild thyme

The thyme

The musical score is written for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). It is in 6/8 time and features a variety of musical notations including eighth notes, quarter notes, and half notes. The lyrics are written below the vocal staves, with some lines indicating vocalizations like [v.1] and [v.2]. Dynamic markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *dim.* (diminuendo) are used throughout the piece. The tempo is marked as *Vivace*. The score is divided into several systems, each containing staves for the four voices. The lyrics are: "In a glade of an el-fin fo--rest—", "[v.1] of an el-fin fo-rest— When Sus-sex was Ed-en—", "-new, I came on an el-vish paint-er— And watched as his", "(Half-bar) pic-ture grew. A hare-bell nod-ded be--side him— He", "dipt his brush in its dew. [v.2] And it might be the wild thyme", and "The thyme".

round him That shone in that strange ring; — But his brush-es were

bees' an-ten-nae, — His knife was a wasp's blue sting; — And his

gor-geous ex-qui-site pa-lette — Was a but-ter-fly's fan-shaped

wing. — [v.3] And he min-gled its pow-de-ry co-lours — And

dim. --- mp **pp subito**

paint-ed the lights that pass, — On a de--li-cate cob-web can-vas — That

dim. --- mp **pp subito**

gleamed — like a ma-gic glass, — And bloomed — like a ban-ner of

mp

mp

dim. --- **pp** cresc. ---

elf--land, — Be--tween two stalks of grass; — [v.4] Till it shone like an

dim. --- **pp** cresc. ---

(Half-bar) mf --- f

an-gel's fea-ther — With sky-born op-al and rose, — And

mf --- f

dim. --- mp

S
A

gold from the foot of the rain-bow, And co-lours that no man

dim. --- mp

T
B

mf cresc.

S
A

knows; And I laughed in the sweet May wea-ther, Be---

mf cresc.

T
B

Rit. --- A Tempo

S
A

dim. --- mf

-cause of the themes he chose. For he paint-ed the things that

Rit. --- A Tempo

T
B

dim. --- mf

mp

S
A

mat-ter, The tints that we all pass by, Like the lit-tle blue

mp

T
B

(Half-bar)

S A

wreaths of in-cense that the wild thyme breathes to the sky; Or the

T B

S A

cresc. f dim.

first white bud of the haw-thorn, And the light in a black-bird's

T B

cresc. f dim.

S A

mf cresc. f

eye; [v.6] And the sha-dows on soft white cloud-peaks That

T B

mf cresc. f

S A

mf cresc.

ca-rol-ling sky-larks throw, Dark dots on the slum-ber-ing

T B

mf cresc.

Handwritten musical score for SATB voices, featuring lyrics about splendor, shadows, violets, and wings. The score includes dynamic markings (f, mf, dim., mp, cresc., f) and articulation (trills, slurs).

Lyrics:

splen-dours That un-der the wild wings flow, Wee sha-dows like
vi-o-lets trem--bling On the un-seen breasts of snow, [v.7] with-
pe-tals too
too love-ly for co-lour That shake to the rap-tu-rous
wings, And grow as the bird draws near them, And

Handwritten musical score for Soprano (S) and Tenor (T) voices. The score is in B-flat major (two flats) and 4/4 time. It consists of two systems of staves.

System 1:

- Soprano (S):** *cresc.* *f* *dim.*
- Lyrics:** die as he mounts and sings; Ah, on-ly those ex-qui-site
- Tenor (T):** *cresc.* *f* *dim.*

System 2:

- Soprano (S):** *mp* *f*
- Lyrics:** brush-es Could paint those ex-qui-site things.
- Tenor (T):** *mp* *f*

6) "Shadow-of-a-Leaf"

Handwritten musical score for Soprano (S) and Tenor (T) voices. The score is in D major (two sharps) and 6/8 time. It is marked **Moderato** and **leggiere**. It consists of two systems of staves.

System 1:

- Soprano (S):** *mp* *cresc.* *mf* *f*
- Lyrics:** Elf-blood-ed crea-ture, lit-tle did he reck Of this blind world's de--
- Tenor (T):** *mp* *cresc.* *mf* *f*

System 2:

- Soprano (S):** *mp* *mf* *dim.* *mf*
- Lyrics:** --lights, Con-tent to wreathe his legs a-round his neck For
- Tenor (T):** *mp* *mf* *cresc.* *f* *dim.* *mf*

(Half-bar)

dim. *mp* *cresc.* *mf*

warmth on win-ter nights; Con-tent to ram-ble aw-ay Through his

dim. *mp* *cresc.* *mf*

deep woods in May; Con-tent, a-lone with Pan, to ob-serve his fo-rest

dim. *cresc.* *f* *dim.*

(Half-bar) *mp* *cresc.* *mf* *f*

rites. (v.2) Or, cut-ting dark cross of beau-ty there All out of a

mp *cresc.* *mf* *f*

(Half-bar) *dim.* *pp* *cresc.* *mf* *f* *sf*

haw-thorn-tree, He'd set it up, and whis-tle to praise and prayer,

dim. *pp* *cresc.* *mf* *f* *sf*

← d = d →
S A
cresc. f mp.

Field-mouse and finch and bee; And as the woods grew dim Brown squirrels

T B
cresc. f mp.

← d = d →
S A
mf Ritenuto A Tempo

knelt with him, Paws to blunt nose, and prayed as well as he. For, (v.3)

T B
mf Ritenuto A Tempo

S A
cresc. p mp ← d = d → mf

all his wits be-ing lost, he was more wise Than aught on earth-ly

T B
cresc. p mp mf

lunga
S A
lunga sfz p mf f lunga

ground. Like haunt-ed wood-land pools his great dark eyes

T B
lunga sfz p mf f lunga

← d. = d. →

S A

Where the lost stars were drowned, Saw things af--ar and near.

T B

(Half-bar)

S A

cresc. mf ppp

'Twas said that he could hear The mus-ic of the spheres which

T B

cresc. mf ppp

S A

had no sound. [v.4] And so, through ma-ny an age and ma-ny a

T B

← d. = d. →

S A

clime, — He strayed on un-seen wings; — For he was fey, and knew not

T B

space or time, King-doms or earth-ly kings. Clear as a

crystal ball One dew-drop showed him all, — Earth and its tribes, and

strange trans-lu-nar things. [v.5] But to the world's one — May — he made in

chief — His lone-ly wood-land vow, — Pray-ing as none could

mf cresc. *f* $\leftarrow d = d \rightarrow$

pray but Sha-dow-of-a-Leaf, Un-der that fresh-cut bough Which with two

mf cresc. *f* $\leftarrow d = d \rightarrow$

bran-ches grew, Dark, dark, in sun and dew - "The world goes

cresc. *mf* *f* $\leftarrow d = d \rightarrow$

staccato di molto *p subito* *sub. cresc.* *f*

may-ing. Be this my may-pole now! - [v. 6]

p subito *sub. cresc.* *f*

Make me a gar-land, La-dy,

(Half-bar) $\leftarrow d = d \rightarrow$ $\leftarrow d = d \rightarrow$

(Half-bar) $\leftarrow d = d \rightarrow$

in thy green aisles For this wild rood of may, And I will

Handwritten musical score for voice and piano, page 39. The score is written in treble and bass staves, with lyrics in English. The key signature is one sharp (F#), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings.

Lyrics:

make thee an-oth-er of tears and smiles To match thine own, this
 day. For ev-e-ry rose there-of A rose of my heart's love,
 a blood-red rose that shall not waste aw-ay. For ev-ery vi-o-let here, a
 gen-tle thought To wor-ship at thine eyes; But, most of all, for

Musical Notations:

- Dynamic markings: *mf*, *cresc.*, *f*, *dim.*, *pp*, *sub. mp*.
- Tempo/Performance markings: $\leftarrow d = d. \rightarrow$, $\leftarrow d = d. \rightarrow$, $\leftarrow d = d. \rightarrow$, $\leftarrow d = d. \rightarrow$.
- Other markings: *v. 7*, *sub.*

(Half-bar)

longa $\leftarrow d = d \rightarrow$ cresc. mf

wild-ings few have sought, And care-less looks des-pise, For

longa cresc. mf

cresc. mp mf f dim. mf p

rag-ged-rob-ins' birth Here, in a ditch of earth, A

cresc. mp mf f dim. mf p

longa dim. molto $\leftarrow d = d \rightarrow$ Molto più mosso, e giozoso

tan-gle of sweet prayers to thy pure skies." [ENVOI]: Bird,

cresc. f longa dim. molto ppp

cresc. mf f

squir-rel, bee, and the thing that was like no oth-er Played in the

mp mf cresc. f

(Half-bar) *dim.---mf---* *p* *mp* *mf*

S A

woods that day, — Talked in the heart of the woods, — as

dim.--- *p* *mp* *mf*

T B

(Half-bar) *f* *dim.---* *mp* *mf* *f* *mp*

S A

bro-ther to bro-ther, — And prayed as chil-dren pray, —

f *dim.---* *mp* *mf* *f* *mp*

T B

sub.mf *cresc.---* *f*

S A

Make me a gar-land, La---dy, — a gar-land, Moth-er,

sub.mf *cresc.---* *f*

T B

Rallentando molto

S A

For this wild rood — of may. —

T B

7) "Wizardry"

Un poco presto, e scherzando

S
A

mp mf
and Eg--ypt

[v.1] There's ma-ny a proud wiz-ard in Ar-a-by Can read the sil-ver

T
B

(Half-bar) f mp mf
of the stars as they run; with a

wri-ting of the And ma-ny a dark gyp-sy with a

cresc. f mp cresc. mf

(Half-bar) S
A

phea-sant in his knap-sack, than wis-er men have

T
B

phea-sant Has gath-ered more by moon-shine than wis-er men

REFRAIN

S
A

won; mp ALIOS cresc. mf sop. cresc. mf f

But I know a Wiz-ar-dry Can take a bur-ied a-corn And

pp mp TEN. CRESC. mf

T
B

(mp) (mp) BASS cresc. mf

subito *pp* *mp* *f* *mf*

Whis-per fo--rests out of it to tower a-against the sun.

subito *pp* *mp* *f* *mf*

crescendo *mf*

There's ma-ny a ma-gi-cian in Bag-dad Can read you-

[v.2]

and Be-na-res For a

mf

(Half-bar)

what your fu-ture And a flock of cra-zy pro-phets

pen-ny - what your is to be; that by

Can fill it with more fan-cies than there's

star-ing at a cry-stal - than there's herr-ing in the

dim.

REFRAIN

-44-

(Half-bar)

SOP. *cresc. f sub. p* *ALTO mp* *SOP. cresc.*

BUT I know a Wiz-ard-ry Can break a frec-kled

sea; *sub. p* *TEEN. mf* *BASS mp*

egg-shell And shake a thros-tle out of it, in ev-e-ry

haw-thorn tree. (v.3)

There's ma-ny a craf-ty al-chem-ist in

and Je-ru--sa-lem; and Mer--lin,

Mec-ca And Mich-a-el Scott

mf *f* *mp* *mf*

mp (echo)

REFRAIN

mp

Mer-----in

But I know a Wiz-ard-ry Can

were reck-oned ve-ry wise;

cresc.-----**f**

mp

cresc.-----**mp**-----**mf** **p sub.** **cresc.**-----**mf**

take a wisp of sun fire And round it to a pla-net and roll it

cresc.-----**mp**-----**mf** **p sub.** **cresc.**-----**mf**

through the skies, With ci-ties, and sea-ports, and lit-tle shi-ning

f **mp** **mf**

f **mp** **mf**

(Half-bar) **f** **dim.**-----**mp** **lunga** **dim.**-----**niente**

win-dows, And hedge-rows and gar-dens, and lo-ving hu-man eyes.....

dim.-----**mp** **lunga** **dim.**-----**niente**

lunga

8) "Rosa Mundi"

Grave (MARCIA FUNEBRE)

Here, at the foot of the cy-press, the rose of the whole world- lies.

the rose of the whole world- lies.

Here lies the rose of the world.

Hard rest, and on ir-on slum-ber, have dar-kened the ra-diant eyes. Gods of

(BASS): Gods

(Half-bar) lead in the gar-den stand by the steps of stone; Flute them a care-less

of lead stand by stone;

mus-ic. One rose is all our own. What shall be said of

all our own. What shall be said of

S
A
T
B

mf mp dim. pp cresc. mp

said of morn---ing, When eyes are closed for aye? What shall be said of
morn---ing? when eyes are closed for aye? What

S
A
T
B

mf dim. molto pp cresc.

eve-----ning, when night is one with day? How shall our
shall be said of eve-----ning, when night is one with day? How

(Half-bar)

S
A
T
B

mf dim. pp mf sub. cresc.

feet turn home-ward, when home and hope — are fled? Where is the throne worth —

(Half-bar)

S
A
T
B

f dim. molto pp Un poco più mosso mf

win-ning, when heart's de-sire — lies dead? [v.3] Out of her room — they bore — her —

S
A
T
B

f dim.

li-lies from head — to feet; But left one rose — be-hind her — up-

Ancora più mosso - - - - *accelerando*

mf *mp* *cresc.* *mf*

S A - on the cold white sheet. Turn the salt seas to fav-our, and pret-ti-ness and

T B

Rallentando

f *dim.* *mp*

S A jest. Ne-ver shall they be-hold it - that rose with-in the breast.

T B *dim.* *mp*

mp cresc. *f* *psub.* *f*

S A We shall go out and face the world and its long-un-truth!

T B *psub. cresc.* *mp cresc.* *f* *psub.* *f*

mp *mf* *dim.* *mp* *mf*

S A Ne-ver shall they be-hold it - that wound in the heart of youth. Laugh, un-der

T B *mp* *mf* *dim.* *mp* *mf*

dim. *f* *mf*

S A yew and cy-press. Lift up your hearts of lead! Let all deep things be

T B *dim.* *f* *mf*

Allargando

mp p

S A

bur-ied, when heart's de--sire lies dead.

T B

9) "A Forest Song"

Allegro vivo

S A

Who would be a king That can sit in the sun and sing? Nay, I have a king-dom

T B

mf mp

Bassi: mp

Ritenuato

REFRAIN

A Tempo

S A

of mine own. A fall-en oak-tree is my throne.

T B

dim. mp

mp cresc.

Then pluck the

S A

strings, and tell me true If Cae-sar in his glo-ry knew The worlds he

T B

mf sub. p cresc. mf

f

mf

S A

lost in sun and dew. [v.2] Who would be a queen That sees what my

T B

mf dim. p cresc. mf

mf dim. p

(Half-bar) - mf

S A love hath seen, The blood of lit-tle child-ren shed To make one

T B

(Half-bar) - f dim. --- mp

S A roy-al ru-by red! Then tell me mus-ic

T B

Then, tell me, mus-ic Why the great For

mp cresc. sempre --- f

[REFRAIN]

div. unis.

ff dim. --- mf

S A quar-rell-ing trum-pets ab---di-cate This quick, this ab-so-lute est-tate.

T B

ff dim. --- mf

dim. --- mp

f sub. cresc. --- ff dim. molto ---

S A Nay who would sing in heaven a-mong the cho-ral Se-ven That

T B

[v.3] Nay, who would sing in heaven, a-mong the

f sub. cresc. --- ff dim. molto ---

mf --- mp

S A hears - as Love and I have heard, The whole sky list-en-ing to one bird?

T B

Meno mosso

pp sub.

mf --- mp

REFRAIN *A Tempo*
(Part-bar) *mp* *cresc.* *mf* *f* *Meno mosso* *p subito*

S And where's the ru---by, tell me where, Whose crim-sons for one breath com-

T *mp cresc.* *mf* *f* *p subito*

Rit. molto *dim.* *lunga* *pp*

S -pare With this wild rose that all may share.

T *lunga* *pp*

10) "The May Tree" (DHAYANA II)

Andante, meditativamente *cresc.* *3* *poco* *a* *poco* *f* *dim.*

S The May-tree on the hill Stands in the night So frag-rant and so

T *crescendo* *3* *poco* *a* *poco* *f* *dim.*

cresc. *mf* *dim.* *mf*

S still, So dus-ky white, (v.2) That steal-ing from the wood In that sweet

T *cresc.* *mf*

f *p* *mf* *p* *mf*

S air, You'd think Di-a-na stood Be-fore you there. (v.3) If it be so, her

T *f* *p* *mf* *p* *mf*

S A

bloom Trem-bles with bliss. — She — waits acr-oss the gloom Her shep-herd's kiss. —

T B

mf cresc. f

(Half-bar) [← d. = d →]

S A

— [v.4] Touch her. — A bird — will start From those pure snows, The

T B

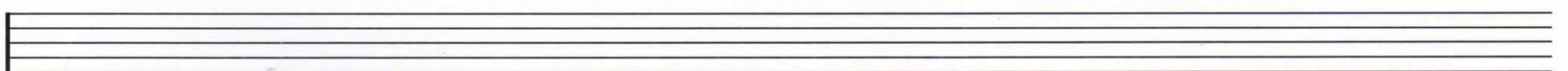
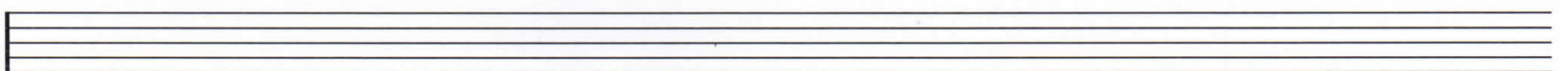
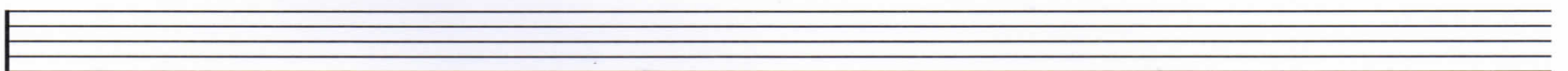
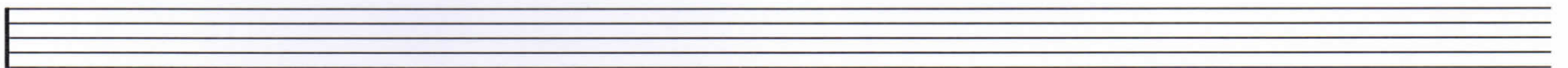
mp f mf f

S A

dark, — the flut-ter-ing heart — En-dy — — mion knows. —

T B

mf f dim. — mf — pp



Books of Madrigals

by

Clive Strutt

Book I: *For Music* (1968) – Texts: Oscar Wilde.

Book II: *Wind Flowers:* (1968) – Texts: Oscar Wilde

Book III: *Flowers of Gold:* (1968) – Texts: Oscar Wilde.

Book IV: *Flowers of Gold Sonnets:* (1968) – Texts: Oscar Wilde.

Book V: *Magdalen Walks* (1968) – Texts: Oscar Wilde.

Book VI: *The Silence of Love* (1984) – Texts: Oscar Wilde and Lord Alfred Douglas.

Book VII: *Requiescat* (1984) – Texts by Oscar Wilde.

Book VIII: *Voces Intimae* (1993) – Texts by Oscar Wilde and Lord Alfred Douglas. There are two versions of this book, one for SATB and one for countertenor, two tenors and baritone.

Book IX: *Rosa Mystica* (2016) – Texts: Rumi, Aleister Crowley, Oscar Wilde, Dante Gabriel Rossetti, and lines from the Bangor Antiphony, (Bunting's *Ancient Music of Ireland*), and from *Thunder, Perfect Mind* (Coptic Gnostic manuscript from the Nag Hammadi Library, 1945).

Book X: *The Star in the West* (2016) – Texts: William Butler Yeats, Aleister Crowley, Dante Gabriel Rossetti, Alfred Noyes and Thomas Gordon Hake.

Book XI: *Carmina Silvicola* (2016) – Texts: Alfred Noyes.

Book XII: *Propempticon* – Songs of Farewell (2016) – Texts: Richard Watson Dickson, George Wither, George Herbert, Christopher Marlowe, Sir Walter Raleigh, Christina Rossetti, Algernon C. Swinburne, Samuel Daniel, John Fletcher, H. Austin Dobson and W. E. Henley.